

No. 4201

CORCORAN GALLERY OF ART FILES.

WRITER.

Coffeen Mrs A. S.

Residence Homer See

Date Dec 18. 1887,

Rec'd

Ack'g'd

Answered

SUBJECT.

Sends a painting
to exhibit,

✓

4201

Rec'd Dec 21
Rec'd Dec 29/87
for follow up work

Kansas City Dec 18 - 87
Mr William Mc Goud.

Dear Sir:-

I send by Express to-day the picture in question - I have signed the contract to the best of my ability, I don't know much about business, but if I have not signed it up correctly - there is no harm done - I am not afraid but what you will deal honorably by me, and I am quite sure I have no other intention. I am much regret over my inability to get a better ~~picture~~ puzzle, but in this little out-of-the-way town it is difficult to get anything of the kind. I must ask one

favor - that is, that I may not be
put to any expense for storage -
if the picture is not approved.
after being inspected by the Committee
and is not considered worthy
of a place in the gallery - it
may be returned to me at once.

I believe I know something of
how prisoners feel, while waiting
for the verdict, and I hope you
will not keep me waiting longer
than this is absolutely necessary,
for I shall virtually be halting
my breath; till I hear
from you.

The picture tells its own tale
and needs no explanation. I
submit it to the Committee
at gallery - hoping it may
pass the Vandemelles -

Very truly yours
H. S. Coffeen

No. 4202

CORCORAN GALLERY OF ART FILES.

WRITER.

"North American Review"

Residence Dec 21. 1887

Date

Rec'd

Ack'g'd

Answered

SUBJECT.

Asks for subscription.

✓

JUST PUBLISHED.

ABRAHAM LINCOLN.



GENERAL U. S. GRANT, Hon. George W. Julian,
 Hon. Elihu B. Washburne, Hon. R. E. Fenton,
 Hon. J. P. Usher, Hon. Geo. S. Boutwell,
 General Benjamin F. Butler, Charles Carlton Coffin,
 Frederick Douglass, Judge Lawrence Weldon, Ben Perley
 Poore, Titian J. Coffey, Henry Ward Beecher, Hon. Wm. D.
 Kelley, Hon. C. M. Clay, Col. Robert G. Ingersoll, A. H. Markland, Hon. Schuyler
 Colfax, Hon. Daniel W. Voorhees, Hon. Chas. A. Dana, Hon. John A. Kasson,
 General Jas. B. Fry, Hon. Hugh McCulloch, Hon. Chauncey M. Depew, David R.
 Locke (Petroleum V. Nasby), Donn Piatt, E. W. Andrews, James C. Welling,
 John Conness, Walt Whitman, Leonard Swett, John B. Alley, Thomas Hicks,

HAVE WRITTEN ARTICLES WHICH APPEAR IN

REMINISCENCES OF ABRAHAM LINCOLN,

By Distinguished Men of His Time.

IN ONE HANDSOME VOLUME, OCTAVO.

Containing a Fine Steel Portrait of Lincoln, Eighteen Artistic Portraits of
 Contributors, and other Illustrations.

COLLECTED AND EDITED BY

ALLEN THORNDIKE RICE,

Editor of the North American Review.

Besides the six hundred pages of reading matter relating to Abraham Lincoln there
 is a biographical sketch of each of the contributors.

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RAPID SALE.

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<i>In Full Turkey Morocco, Beveled Boards, Antique Black and Gilt Edges,</i>	- - - - -	9.00

NORTH AMERICAN PUBLISHING CO.,
 30 LAFAYETTE PLACE, NEW YORK.

Reminiscences of Abraham Lincoln.

NOTICES OF THE PRESS.

I.

"One of the most valuable collections, if indeed not the most valuable collection, of American historical *ana* that ever saw the light, has been collected and edited by Mr. Allen Thorndike Rice and issued by the North American Publishing Company, under the title of 'Reminiscences of Abraham Lincoln by Distinguished Men of His Time.' * * * * The variety, interest, and value of these Reminiscences are not to be described except by superlatives, the selection of which will draw largely upon the vocabulary of the readers of this entertaining volume, which is absolutely unique in American letters. Every American should read it as in duty bound, and leave it as a legacy to his children."—*N. Y. Mail and Express*, June 14.

II.

"Mr. Allen Thorndike Rice is to be sincerely congratulated upon having collected the many contributions which make up the large work entitled 'Reminiscences of Abraham Lincoln by Distinguished Men of His Time.' * * * * No

less than thirty-three men have furnished the Reminiscences in question. An Introduction of over fifty pages has been provided by Mr. Rice, and is of exceeding interest, throwing various lights upon Grant and McClellan and upon the war President. There are twenty-eight illustrations including the frontispiece. Portraits are given of twenty out of thirty-three contributors. * * * * All these recollections show the central figure in various aspects, and every aspect is good. * * * * The variety, interest, and value of these Reminiscences are not to be described except by superlatives, the selection of which will draw largely upon the vocabulary of the readers of this entertaining volume, which is absolutely unique in American letters. Every American should read it as in duty bound, and leave it as a legacy to his children."—*N. Y. Mail and Express*, June 14.

VI.

"The most valuable collection of American historical *ana* that has ever been made is, by general consent, the 'Reminiscences of Abraham Lincoln,' the work of that industrious genius, Allen Thorndike Rice. It consists of the personal recollections of thirty-three distinguished men, including Grant, Washburn, Boutwell, Colfax, Butler, Beecher, Kelly, Ingersoll, McCollough, and others. It is a remarkable performance to yoke up such a tremendous team, and drive it in one direction so effectively. The great volume of six hundred and fifty pages is full of new stories of Mr. Lincoln, and of little-known facts that will be a mine of wealth to the future historian. Some of the most memorable letters and documents of the war time are given in fac-simile. An introduction of over fifty pages by Mr. Rice throws valuable side-lights upon the war, and its tall central figure."—*Washington Post*, July 11.

VII.

"Hundreds of biographies have been written of this extraordinary man, but no one of them has been accepted as satisfactory. It required a group of able men who knew him to portray his complex character."—*Yonkers Statesman*, July 14.

VIII.

"This work is one of the most valuable and interesting that can be found in an American library. * * * * The work is superbly bound, and its typography cannot be excelled."—*Toledo Evening Bee*, July 10.

IX.

"The contributors were all men who had special opportunities for understanding the great war President, and for seeing him not only as he appeared under the weight of public care and anxiety, but in private, when he sought relaxation in friendly intercourse and found apt illustrations of current events and experiences in homely and humorous stories. * * * * To the formal biographies of Lincoln this volume furnishes a valuable supplement, and it contains a great deal of fresh material which was not at the hand of Lincoln's biographers. Among other interesting matters is the *fac-simile* of the letter of instruction to Minister Adams as to the relations of the British Government with the Confederate emissaries."—*N. Y. Evening Telegram*, June 12.

III.

"The natural inference on reading the above list (of contributors) is that a book composed of the personal reminiscences of the great man, whose virtues and peculiarities are discussed, cannot but be interesting, and the inference is borne out by an examination of the volume."—*N. Y. Graphic*, June 26.

IV.

"Reminiscences of Abraham Lincoln by Distinguished Men of His Time," present some invaluable side-lights upon the character of the central figure of the greatest period in American history. Each of the contributors was more or less intimately acquainted with Mr. Lincoln, and what is said of him is in every instance the fruit of personal association and observations. * * * * The result of their labor of love, under the judicious editing of Mr. Allen Thorndike Rice, is a handsomely printed, elegantly bound volume of over six hundred pages, which will find a place in every collection of literature of the late rebellion."—*Philadelphia News*, June 19.

V.

"The articles are both entertaining and instructive in presenting Lincoln as he really was, and when he is thus presented truthfully, he ever appears at his best as the central figure of the most momentous period of the Republic. * * * * The book gives the best connected presentation of the personal qualities of Lincoln that has yet been given to the public, and as such it is an invaluable contribution to history."—*Philadelphia Times*, July 3.

"Taken together, these Reminiscences unquestionably offer biographical materials of no ordinary value. Even where the data furnished are not absolutely new—and new they often are—they are at least put forth and certified under trustworthy authority and in what biography and history will accept as the final form. The gathering of such far-scattered and fast-fading memorials was a happy thought upon the part of the editor; and the useful task which Mr. Rice set before him has, with the willing assistance of his correspondents, been satisfactorily performed."—*New York Sun*, July 17.

XI.

"The gathering of such a mass of material is an excellent service, since it contributes to make Lincoln's memory personal instead of merely a great name; and hereafter, when it is sifted for his biography, the usefulness of it will be better appreciated. * * * * Lincoln's qualities are illustrated from many sides, and the figure presented is that of a very lonely man working out his duty with infinite patience and tact in the midst of a conflict of strong personalities, violent ambitions, and burning jealousies, amid uncertain though mighty events, with a complete self-reliance, but none the less with weariness, intense anxiety, and suffering. * * * * The anecdotes of his humanity constantly light up the pages. * * * * The wisdom of his public acts, as in the Seward dispatch; the sagacity of his dealing with

RICE'S REMINISCENCES OF ABRAHAM LINCOLN.

his generals and his secretaries—that quality which Seward designated as a cunning that amounted to genius in manoeuvring subordinates and avoiding antagonisms and postponing ruptures—his masterly power of waiting upon time, and his statesman's sense of the conjunction of political necessity with popular support—these and like characteristics make him seem great; but, beyond them, and absorbing them, lies his personality affecting all who met him with a sense of mastery which was felt the more in proportion to their intimacy. That these Reminiscences give this same impression is a proof of their veracity of character."—*New York Evening Post*, July 17.

XII.

"Mr. Rice's book will at least fill an important place in the literature of our great struggle and furnish fresh and valuable materials for the construction of the complete biography that is yet to be written."—*Kingston Daily Freeman*, July 15.

XIII.

"The value of these Reminiscences is very great and their interest is unbounded."—*Bridgeport Standard*, July 19.

XIV.

"They form a most valuable and charming volume. Indeed, we know of no book which contains a richer tone of entertainment for the admirers of Lincoln, and certainly none from which we have been more tempted to quote."—*The Capital*, July 18.

XV.

"The special value of this work is its accumulation of these memoirs of public men; and as their contributions are preceded by portraits of the contributors as well as by many *fac-similes* of handwriting, the work is interesting in itself as well as in the reminiscences of the many who knew Lincoln. * * * * It is a gallery of portraits of Lincoln's admirers that we do not think can be equaled, and certainly cannot be excelled."—*New York Christian Advocate*, July 22.

XVI.

"One of the most interesting books that has lately come under our notice. * * * * All of these gentlemen were more or less intimately connected with President Lincoln; and their stories have a peculiar value, as they are rapidly passing off the stage of life. The country is indebted to Mr. Rice for this valuable volume."—*Poughkeepsie Eagle*, July 20.

XVII.

"The volume of Reminiscences of Lincoln will naturally lead the reader to expect a large store of Lincoln anecdotes; and he will not be disappointed in the collection which Mr. Rice has made. * * * * The contributors are known to have been in personal or official association with the President, and his strongest qualities are discovered and many of his best known traits are developed by one and another of those who knew him. The contributors include men of political, military, and literary experience. * * * * The work is printed in large, handsome type, on thick paper."—*Commercial Advertiser*, July 20.

XVIII.

"The unparalleled collection in the volume of 'Reminiscences of Abraham Lincoln,' from distinguished men of his time, by Allen Thorndike Rice, is like a jewel that requires no elegant setting to help flash its value, but the very title announcement possesses a charm which enchanting every American soul. * * * * It is a repository of a great deal of interesting information which cannot be found elsewhere."—*Danbury (Conn.) News*, July 21.

XIX.

"It is prefaced by an interesting introduction by the editor. * * * * These Reminiscences are generally interesting, and the volume, besides being readable, will have special value for the historian."—*Hartford Daily Courant*, July 22.

XX.

"The volume is packed with reminiscences and anecdotes, especially of the great President and his rough, irascible, but honest secretary. The collection is especially good in the impression it

gives of Mr. Lincoln, both in his fine and generous personal qualities and as the commanding head of his own Administration."—*The Independent*, July 22.

XXI.

"The most readable book about Lincoln ever published. Every one of its 739 neatly printed pages is of interest and value. These are reminiscences of his intimate friends and distinguished contemporaries, which make the work unusually important in the historical sense. They present the martyr President as he was, and do more to bring out the simple and rugged grandeur of his character than a dozen books of mere historical narrative. * * * * It would be impossible to get together a batch of men more competent to write in an entertaining way of Lincoln. * * * * A feature of especial value is the fact that they have condensed in their papers the facts and anecdotes which might have spread out into volumes, so that the reader gets the benefit of probably two dozen books in this one work. * * * * No one who wants to know all about 'the Great Captain,' as Walt Whitman calls him, should fail to read this volume. It contains a good portrait of Lincoln and illustrations of most of the contributors. It is handsomely and substantially gotten up, and it is a much better book than those usually sold by subscription."—*Baltimore American*, July 18.

XXII.

"No more important work than these 'Reminiscences of Abraham Lincoln by Distinguished Men of His Time' has been issued for a long time; and, for its historical value as well as its present interest, it will take the front rank among the best contributions to American history."—*Brooklyn Magazine*, August.

XXIII.

"A very interesting book, although the essays in it are of very unequal merit. They, however, have the merit of presenting Lincoln to us from many points of view, and cannot fail to greatly enhance his character in public esteem."—*Brooklyn Eagle*, July 11.

XXIV.

"Many of Lincoln's quaint and imitable stories are here rehearsed for the first time by those who took them from his own lips. Many of the writers were intimately associated with Lincoln during his presidential career. Their impressions of him are recorded here; and their testimonials to his abilities and services are of the highest interest and value."—*N. Y. Observer*, July 15.

XXV.

"One of the most valuable contributions to American biography, executed in a novel manner. * * * * Thirty-three men, well known in public life, literature, and journalism, united in giving their personal reminiscences of Lincoln with an estimate of his character and his services. These contributions were solicited by Mr. Rice, to whom belongs the credit of having saved for posterity this valuable mass of contemporary evidence to the greatness of Lincoln and the address which made him, in a cabinet that united statesmen like Seward and Chase, and executive agents like Stanton, and the master in the field with generals of the caliber of Grant, Sherman, and Sheridan. * * * * Thus the character of Lincoln is viewed from all sides, and the result is a portrait which has never been surpassed for thoroughness and historical accuracy. Several of the men who have prepared these sketches have died since the publication of their articles; and the series of papers may be regarded as material saved for the future historian by the foresight of the editor."—*San Francisco Chronicle*, July 18.

XXVI.

"It is an interesting volume. * * * * These Reminiscences have been written *con amore*, and therefore display all the freshness and vigor of heartfelt interest. The introduction alone, by the editor; the *fac-simile* of the first official paper from the State Department at Washington written by Seward to Charles Francis Adams, Minister to Great Britain, with corrections, emendations, and additions by Mr. Lincoln, are worth far more than the cost of the volume; and with the lapse of time will be regarded with ever increasing interest.

* * * * * This work should be in every household and library in the land. It is a well-known spring, from which a great, united country may drink in the spirit of patriotism as from a river, and which will arouse the love and enthusiasm of this people for the great simple figure and personality which resulted in restoring the union of the States."—*N. Y. Church Press*, July 31.

XXVII.

"One of the most attractive books. * * * * * It is a most interesting volume, and no historical collection will be complete without it."—*Kingston Daily Leader*, July 30.

XXVIII.

"His contemporaries are rapidly becoming fewer; and it must be recognized as a most enter-tainable and valuable biographical service that Mr. Allen Thorndike Rice has performed in securing from the most prominent of those now living, and from those who, since making their contributions, have passed away, reminiscences of their associations with this great man in the widely varied relations which they sustained to him. A mere list of the names of the more than thirty contributors to the volume is enough to assure one that it is of supreme value, and that no one of its 736 consecutive pages can be dull or uninteresting. Mr. Rice himself contributes a most valuable paper, which serves as an introduction. * * * * * It is doubtful if any volume yet published has ever furnished so deep an insight into the character of Abraham Lincoln. * * * * * It is difficult to overestimate the value of the materials which this volume furnishes the future historian. * * * * Mr. Rice's volume is one from which quotations might be made almost endlessly with pleasure to the reader. The book is one that cannot fail to find a wide reading. Mr. Rice's thought of weaving together these scattered and rapidly fading reminiscences was a most happy one; and it has been most thoroughly and happily carried into execution."—*Boston Evening Traveller*, July 27.

XXIX.

"Mr. Rice undertook an excellent work in collecting these personal memories of Lincoln from a large number of men who were associated with him at various periods of his career. * * * * * Here we have views of Mr. Lincoln taken from all sides. * * * * * Mr. Rice contributes an introduction which will be regarded as not the least important part of the book. It includes a *fac-simile* of the celebrated dispatch of Mr. Seward to Charles Francis Adams, with the changes and corrections in the President's hand, which was long the subject of vague rumor and conjecture."—*N. Y. Tribune*, June 27.

XXX.

"To set eyes on a new book concerning Mr. Lincoln is to some of us instant with the wish to look between the covers thereof. That surely is the way a person feels in picking up the new 'Reminiscences of Abraham Lincoln'—reminiscences by many men, but gathered, grouped, and vouched for by one responsible man, Allen Thorndike Rice."—*Philadelphia Press*, June 28.

XXXI.

"The plan of this volume was conceived with the object of accumulating trustworthy evidence concerning the personal traits and private utterances of Abraham Lincoln from the men still surviving, who became distinguished characters during the great Civil War."—*Publishers' Weekly*.

XXXII.

"This work will be found to harbor many things relative to Lincoln never before seen in popular print."—*Saratogian*, June 26.

XXXIII.

"The reading of the book will perhaps give one a more vivid impression of the personality of the man, and make his peculiarities distinct and recognizable by those who never saw him."—*N. Y. Examiner*, July 1.

XXXIV.

"The gathering of such a mass of material is an excellent service, since it contributes to make Lincoln's memory personal instead of merely a great name; and hereafter, when it is sifted for his biography, the usefulness of it will be better appreciated."—*Nation*, July 15.

XXXV.

"This is a novelty in book-making. * * * * Every article is written expressly for the book."—*Washington Chronicle*, April 18.

XXXVI.

"Whoever thus collects and joins leading historical data together under the sanction of the best authority, as Mr. Rice certainly has done, is rendering a necessary and commendable service to posterity. * * * * A volume is formed, where no one may read so lightly that he may not admire and revere the subject as a hero."—*Boston Globe*, July 26.

XXXVII.

"The sketches are as characteristic of their authors as of their subject. * * * * One of the most interesting chapters in the volume is the introduction by the editor."—*Army and Navy Journal*, July 24.

XXXVIII.

"In the preparation of this work the editor and compiler has not only made a valuable contribution to the historical literature of the country, but performed a service in behalf of one of the most illustrious men of the century, for which he will be gratefully remembered by future generations. * * * * The book itself is a handsome volume, neat and substantial in mechanical execution, of admirable letter-press, and in various tasteful styles of binding, far above the average run of subscription books in all respects."—*Washington Critic*, July 10.

XXXIX.

"A volume of more than usual interest is the recently published 'Reminiscences of Abraham Lincoln,' as compiled by A. T. Rice of the *North American Review*. * * * * The book contains a valuable fund of information, relative to the men and political measures of the war period, which form most interesting reading, taken in connection with the floods of matter pertaining to the more active scenes of civil strife."—*Carlisle (Pa.) Herald*, July 20.

XL.

"It deserves a place in the family library as a record of the life of one of the greatest of Americans, who embodied in his career all the possibilities of the Republic."—*San Francisco Chronicle*, July 25.

XLI.

"The volume of 'Reminiscences of Abraham Lincoln,' by distinguished men of his time, collected and edited by Allen Thorndike Rice, is the amplest and most interesting book relating to the martyr President that ever was published. * * * * There is no lack of judgment in the manner in which Mr. Rice has collected and prepared the materials for this notable volume. He has shown a degree of enterprise which has come to be regarded as characteristic of all that he does."—*Brooklyn Times*, July 3.

XLII.

"A remarkable book about a remarkable man. Its character is well set forth in its title. As for timeliness, when was even one of Mr. Lincoln's stories untimely? * * * * The reminiscences are something more than anecdote, though the salt of Lincoln's humor savors the whole volume. Some portions of the volume are valuable contributions to history, and from beginning to end it is most agreeable reading. Portraits and biographical sketches of the contributors, together with *fac-simile* letters and other interesting material, lend further scope and value to this delightful volume. It is an authoritative Lincolniana."—*Buffalo Express*, Aug. 1.

Rec'd Dec 2nd

RULES FOR THE ADMISSION OF WORKS OF ART

TO THE



Adopted by the Board of Trustees, March 8, 1878.

1. Pictures offered for exhibition, properly framed and in suitable condition, shall be placed in the Trustees' room for inspection by the Committee on Works of Art, and, if approved, shall be assigned a place by the Curator, who shall have them hung under the direction of the same committee.
2. No Works of Art admitted to the Gallery shall be removed in less than thirty (30) days after being deposited, or remain longer than four (4) months, except by the consent of the Committee on Works of Art.
3. At the expiration of the time stipulated for the exhibition of any Work of Art, the owner, or his representative, shall be requested by the Curator to remove the same; and if he fail to comply with this request, it shall be the duty of the Curator to have the said work, properly protected, stored in some suitable place, the entire cost of which shall be charged to the owner, and for the payment of which charges the work shall be retained as security, and if the property so stored be not redeemed in a reasonable time by the reimbursement of the entire expenses of removal and storage, then it shall be lawful for the Trustees to sell such works at public sale, after reasonable public notice, for cash, and hold the residue, after the payment of the expenses and storage aforesaid, subject to the order of the owner, or his representative.
4. The Gallery shall be at no expense for Works of Art on exhibition or stored away, or responsible for any damage by fire, or otherwise, ordinary care having been taken of them.
5. These rules shall be subscribed by all persons whose works shall be hereafter admitted, and the same shall thereupon become a contract between them and the Trustees, legally binding on both, and also binding on the heirs, executors, administrators, and assigns of the depositor or owner of the work put on exhibition.
6. No deviation shall be made herefrom without the consent of the Board of Trustees.

Washington, D. C.,

Dec 18th 1887

I hereby assent to the above regulations in placing my Landscape Painting, "a Winter Day" on exhibition at the Corcoran Gallery of Art.

Homer Illinois

Mrs. H. S. Coffeen

THE NORTH AMERICAN REVIEW.

3 East Fourteenth Street,

NEW YORK, N. Y.

Business Department.

Washington D. C.
Dec 31st 1887

Dear Sirs.

New subscribers to the "North American Review" receive, as a premium, the handsomely bound and \$4⁰⁰ volume "Reminiscences of Abraham Lincoln."

This interesting volume has been highly praised by the press - I refer you to enclosures - and well received by the public and certainly forms a strong inducement to take the Review for a year.

If the Directors do not take the "North American" in their library, will you please intimate to them the advantages derived by subscribing now by a volume of the "Lincoln Book" with every January - monthly issue of this high class periodical which they decide to take, all included in the year's subscription.

I am Sirs

faithfully yours

Frank D. Kelly

Special agent in Washington
214 Pennsylvania Avenue.

Wm. W. Leod Esq.
Corcoran Ed. of Art
Penn. Av.
W. D. C.

No. 4203

CORCORAN GALLERY OF ART FILES.

WRITER.

Porter A. C.

Residence N. Y.

Date Dec. 20. 1887.

Rec'd " 21 "

Ack'd

Answered

SUBJECT.

Painting entitled
"Christ and the Adulteress"
offered for \$25.00.
Painted by Otto Wolf

✓

others have expressed themselves perfectly as well pleased though hesitating to write their views for publication.

I will also send you, as soon as I can have it translated a short sketch of the artist's career, just received in the German language, and you will see, that, though little known in this country, this being his first picture seen here, the others having been immediately purchased by the Queen of Saxony and the Emperor of Germany, he stands in the front rank in Europe.

Though not advertised, the picture, now on exhibition here, draws a daily increasing number of visitors, and simply by those who have seen it returning to bring their friends. Should you desire to communicate with me, please address me here - 176. 5th Ave - and trusting I may receive a favorable report from you at an early date, I am
Sincerely & Respectfully yours -
Henry C. Carter

4203
Red Da 21.
Dowd & Dowd
GEORGE W. CARMER,
IMPORTER OF MODERN PAINTINGS,
176 FIFTH AVENUE,
NEW YORK.
(17 RUE D HAUTEVILLE PARIS)

Dec 20/87
Wm MacLeod Esq
Curator of the Corcoran Gallery
Washington D.C
Dear Sir.

In relation to the great picture of "Christ & the Adulteress", of which we were speaking last week, I would say that I have since seen Mr. Cramer, the owner, and he tells me you can have the picture at the price named last October, viz \$25,000. but this I would have you consider strictly confidential, unless

you effect the purchase.

You may remember
the dimensions of the canvas,
15 X 12, and that there are
34 figures, life size.

It was painted by
Otto Wolf of Munich, a
pupil of Bouguereau, and
of Professor Loefz. who was
engaged five years in the
work.

It is unnecessary for me
to go further with details, as
you have already seen the
picture. Should your
trustees, after seeing the
Photo-gravure (though no
one knows better than
yourself, how imperfect

a re-production the black
& white picture is of a work
so charming in color) express
a desire to purchase, and
wish to see the original,
perhaps I might induce
Mr Farmer to ship it to
you.

I have not the least
doubt, that should your
trustees secure this won-
derful painting at the
price named, you will
receive the money back
in entrance fees during
the coming winter.

I enclose the opinions
of the leading artists who
have seen the picture, and

4203

ARTISTS' VIEWS

OF

OTTO WOLF'S
CHRIST AND THE ADULTERESS.

NEW YORK, Nov. 26th, 1887.

MR. GEO. W. CARMER.

DEAR SIR :—I think that Otto Wolf's picture of "Christ and the Adulteress" is in many respects the finest work that has been shown here in many a day. The composition, color and execution are remarkably good, and the delineation of character and expression in many of the faces very fine indeed.

Yours truly,

T. MORAN.

37 West 22nd st.

NEW YORK, Nov. 26th, 1887.

I was most favorably impressed by the picture of "Christ and the Adulteress," by Otto Wolf. It is, I think, one of the finest works of art ever exhibited in this country.

Very truly yours,

P. P. RYDER.

120 East 93d street.

NEW YORK, Nov. 26th, 1887.

An engagement till late in the evening made my visit to Otto Wolf's "Christ and the Adulteress" so short that I am scarcely qualified to express a fair judgment. The picture pleased and interested me greatly for its composition, effect and strong character. The color is pleasing by the gas light, but cannot be seen truly without daylight.

Very truly yours,

D. HUNTINGTON.

49 East 20th st.

NEW YORK, Nov. 26th, 1887.

Otto Wolf's picture, now on exhibition at your gallery, strikes one as a composition of much dignity, full of pleasing color, vigorously treated.

Yours very truly,

WM. J. WHITTEMORE.

58 West 57th st.

NEW YORK, Nov. 26th, 1887.

Otto Wolf's picture seems to be painted in a style which combines somewhat conventional, academic principles with true artistic feeling. The artist was evidently full of his subject and worked for something more than mere theatrical effect.

Yours very truly,

CHAS. C. CURRAN.

Vigorous in painting and dignified in conception. In management of light and shade it shows earnest, faithful study, but to me it lacks the feeling and dramatic force which the subject demands.

Greatly superior to the virginal display exhibited further down the street.

Respectfully,

ELLIOTT DANGERFIELD.

NEW YORK, Nov. 26th, 1887.

I have not the slightest hesitation or objection to tell you privately just how much I admire the picture, but I have a feeling that it would not be altogether in good taste for me, home bred as I am, and walking almost exclusively in landscape, to publish my judgment of such a master of figure painting as Otto Wolf. My praise would not add a leaf to his laurels. I thank you very much for the opportunity that you have given me to study and admire the work.

Truly yours,

JAMES D. SMILLIE.

Studio, 337 Fourth ave.

NEW YORK, Nov. 26th, 1887.

Respecting the painting "Christ and the Adulteress," I would say, aside from the grand and impressive motif of the picture, that the technical qualities of the work are most enjoyable. It is masterly treated, with both strength and tenderness, while the management of cool greys reminds one of Tiarani and of Makart and is truly delightful in a painting so rich in tone.

Respectfully yours,

CHAS. A. MILLER, N. A.

Studio, 108 West 23d st.

NEW YORK, Nov. 27th, 1887.

Your letter of the 23d is received. In reply let me say that I enjoyed my visit to your gallery very much. I consider Wolf's picture "Christ and the Adulteress," is a first class representative picture of the Munich school. It is excellent in color, full of beautiful and tender quality. The composition is good, light and shade excellently managed, and the picture should receive a great deal of attention from artists and people interested in art matters.

Very truly yours,

GILBERT GAUL.

51 West 10th st.

NEW YORK, Nov. 28th, 1887.

I had the pleasure of seeing your picture by Otto Wolf, of "Christ and the Adulteress." It is certainly a grand work and will take a foremost place among the great paintings of modern times. Mr. Wolf has shown himself in this work to be a master of drawing, color and composition, all of which he has well combined.

I am, very sincerely yours,

HERBERT A. LEVY.

Sherwood Studio, 58 West 57th st.

NEW YORK, Nov. 28th, 1887.

The picture of Otto Wolf, "Christ and the Adulteress," was a genuine surprise to me, as I had not expected to see so meritorious and artistic a piece of painting. It certainly stands head and shoulders over the majority of modern biblical representations I have seen of late. The figure of the crouching adulteress, for instance, is a beautiful bit of painting.

Very sincerely yours,

JOS. LAUBER.

The Benedict, 80 E. Washington Sq.

NEW YORK, Nov. 29th, 1887.

I think the picture "Christ and the Adulteress," by Otto Wolf, may be classed as one of the grandest of modern paintings. The Christ approaches nearer to my ideal than any other I have ever seen.

Very truly yours,

W. L. SONNTAG, JR.

NEW YORK, Nov. 30th, 1887.

I will freely say that the painting is a master piece in all respects. It is one of the best works I have ever seen of modern times. The American artists must feel grateful for the opportunity of admiring such a work as this. I am,

Yours very respectfully,

V. G. STIEPEVICH.

NEW YORK, Dec. 2d, 1887.

Otto Wolf's "Christ and the Adulteress," seemed to me a very strong work and gave me much pleasure.

Very sincerely yours,

C. Y. TURNER.

NEW YORK, Dec. 3d, 1887.

The view I had of the picture of "Christ and the Adulteress," was of course too cursory to permit any extended criticism, but it impressed me as pleasing in composition, drawing, color and general technique, comparing favorably in those respects with the other large canvases now on special exhibition here.

Yours very truly,

J. C. NICOLL.

51 West 10th Street.

NEW YORK, Dec. 3d, 1887.

I take great pleasure in being able to express to you my profound admiration for Otto Wolf's large picture of "Christ and the Adulteress" now in your gallery. To me it is in many respects one of the finest pictures I have seen in America. Its superb color, combined with its rich, soft, refined greys, make it so exceedingly restful to the eye that one does not tire gazing at it. There are, as in every large picture, certain minor faults, but they are insignificant when the grand conception of the picture is considered.

I am most sincerely,

WM. VERPLANCK BIRNEY.

"The Benedict," 80 East Washington Sq.

OTTO WOLF'S

GREAT RELIGIOUS PICTURE OF

Christ and the

Adulteress,

NOW ON EXHIBITION AT THE ART GALLERIES OF

G. W. GARMER, 176 FIFTH AVENUE,

NEW YORK.

CHRIST AND THE ADULTERESS.

 HIS charming picture of one of the most interesting events in the earthly career of the Savior, was painted in Munich, Bavaria, by OTTO WOLF, who though still a young man, has already achieved a reputation second to that of no historical painter of modern times.

His first large picture, "Florian Geyer," was exhibited in Berlin, in 1880, and was immediately purchased by the Emperor of Germany for his private collection.

Up to this time the artist was under the influence of the classical school of Dresden, his native city, but his ambition led him to aspire to something higher and his subsequent studies were conducted with the view of fitting him to become a painter of biblical scenes.

He had long cherished the idea of painting the subject of this canvas and to that end went to Paris, where, after serious work in copying the old masters in the Louvre, he placed himself under the tuition of Bouguereau. Subsequently he visited Palestine and upon the ground once trodden by the Son of Man, and where He worked miracles and taught the people the way of life, the enthusiastic young painter made careful studies of the ancient architecture of the Holy Land. He then went to Munich where he studied for a while under Professor Loeffz, and commenced the actual work upon the canvas for the production of this great picture of "Christ and the Adulteress." From his earliest youth he had always regarded this incident of Holy Writ as more clearly revealing the divinity and humanity of Christ than any other in sacred history.

The story is told in the 8th Chapter of St. John:—

2. "And early in the morning He came again into the temple, and all the people came unto Him; and He sat down and taught them.

3. "And the Scribes and Pharisees brought unto Him a woman taken in adultery; and when they had set her in the midst,

4. "They said unto Him, Master, this woman was taken in adultery, in the very act.

5. "Now Moses in the law commanded us that such should be stoned; but what sayest thou?

6. "This they said, tempting Him, that they might have to accuse Him. But Jesus stooped down and with his finger wrote on the ground as though he heard them not.

7. "So when they continued asking Him He lifted up Himself, and said unto them, 'He that is without sin amongst you, let him first cast a stone at her.'

8. "And again he stooped down, and wrote on the ground.

9. "And they which heard it being convicted by their own conscience, went out one by one, beginning at the eldest, even unto the last: and Jesus was left alone, and the woman standing in the midst.

10. "When Jesus had lifted up Himself, and saw none but the woman, He said unto her, 'Woman, where are those thine accusers? hath no man condemned thee?'

11. "She said, 'No man, Lord.' And Jesus said unto her, 'Neither do I condemn thee: go and sin no more.'

With the shrewdness of a trained advocate He turned upon those who would confuse Him and while neither admitting nor denying the Mosaic law, confounded the woman's accusers by inviting him among them who was without sin to cast the first stone. Then as the conscience stricken multitude passed out of the temple, the divinity of his nature shone forth in his forgiving of the woman as he said, "go and sin no more."

OPINIONS OF THE PRESS.

The merits of this picture have been extolled by the press of Europe and America wherever it has been seen. Following are a few extracts on the subject from the German periodicals where the painting was first exhibited last year and from the New York journals after the press view on the night of November 3d, 1887.

ALLGEMEINE ZEITUNG, 1886, No. 104.

After speaking of Munkacsy's painting, "Christ before Pilate," it compares it favorable to the yet unknown German artist. Otto Wolf's painting has obliterated the heretofore existing impression that an academic education, curbs rather than promotes the development of great genius and removes the foolish prejudice against youthful efforts in art. "Christ and the Adulteress," is original, bold and grand in its conception and faultless in composition. It depicts graphically and in various degrees the bigotry and indignation of the Scribes and the Pharisees and of the rabble, though, as in Munkacsy's painting, women are not wanting who show a feeling of compassion for the fair sinner. For instance, on the steps of the temple a young woman is looking pityingly at the accused as she kneels before Christ, and seems to forgive her, having, perhaps herself felt the pain of love. Christ is represented as of calm and noble mien. * * * *

The young artist has successfully calculated the effect of color in his painting. The light shining over the steps of the temple, the yellow silk robe of the central figure, the reflection of the light on the colored marble slabs on the staircase, the flesh color and the ash-blonde hair of the accused, the mosaic pavement of the synagogue, all have been painted faithfully and effectively."

DER SAMMLER, 1886, No. 46.

In a discussion upon art, *Der Sammler* says: "The figure of Christ expresses in its quiet and dignified attitude, in the slight contracting of the brows, exactly what it was designed to represent. For this no fantastic rolling of the eyes was needed. The whole action shows us the dignified man thoroughly convinced of the righteousness of his doctrine, who needs no external aid to illustrate effectively what he has said. His dignity and simplicity speak well for the conception of the artist who has not chosen the usual type for his hero. We have to congratulate a teacher like Loeffz, who can record such an achievement by his pupil. We hope that the young artist will continue his career, and that Munich, proud of such a work completed within its walls, will endeavor to secure permanently this genius."

N. Y. EVENING TELEGRAM, Nov. 4th, 1887.

"It is a great work."

N. Y. EVENING WORLD, Nov. 4th, 1887.

"There is a calm sweetness about the countenance which verges slightly toward a stolid phlegm."

THE N. Y. MORNING JOURNAL, Nov. 4th, 1887.

"The flesh tints of the Adulteress' naked shoulders, revealed above her dishevelled robes, are of the Watteau school, which denotes the artist's early training."

N. Y. STAR, Nov. 4th, 1887.

"The figure is grand in its proportions—totally different from both the figures of the Redeemer that Munkacsy has painted. It stands supreme and good among the discordant elements of the excited rabble. It is the representation of incarnated divinity, and the figure of the Adulteress, crouching, debased and yet hopeful, is its antithesis."

N. Y. HERALD, Nov. 4th, 1887.

"There is nobility in the handsome face of the Saviour * * * * The old chief-priest is an admirable figure. The guilty woman, kneeling at the Savior's feet is well posed, but her very light hair is out of keeping, being of a color rarely seen except in Northern Europe. Her partly bare back, in full light, is beautifully painted and modelled. The face and pose of a vindictive old man glaring at her from a seat is capital; there are excellent types among the men and one woman on the right; the boy with a stone in his hand is strongly painted, and the crowd on the steps to the left is good in general movement and individual gesture and expression."

No. 4204

CORCORAN GALLERY OF ART FILES.

WRITER.

Naughton W. H. & Co.

Residence D

Date Dec. 20. 1887

Rec'd " 21 "

Ack'd

Answered

SUBJECT.

A. M^o Sloman
wishes to exhibit a
painting by Melchior

✓

Interior Decorations,
Draperies, Fringes,
Parlor and Chamber Furniture,
Interior Wood Work,
Wall-Papers, Laces,
Bedding, Carpets, Rugs,
Dining Room Furniture,
Hall Furniture,
Mantels, Tiles, Brasses,
Special Designing.

Rec'd Dec 21

Office of
W. H. Houghton & Co.,

1214 F Street, N.W.

Washington, D.C., Dec. 20 1887

Professor Wm. MacLeod
Curator

Boscombe Art Gallery.

Dear Sir:

We write to ask you if it would be desirable for you to have placed in the gallery, a very fine painting of a Hunting Scene by Melchior, size 6 ft + 8 ft. Mrs. Stocomb, No 3 owns this painting, which is a very rare one, but not having sufficient space for it, would loan it to the gallery for any length of time. It can be seen at the above address.

Your answer will oblige Yours very truly,
W. H. Houghton & Co.

4204

Interior Decorations,
Draperies, Fringes,
Parlor and Chamber Furniture,
Interior Wood Work,
Wall-Papers, Laces,
Bedding, Carpets, Rugs,
Dining Room Furniture,
Hall Furniture,
Mantels, Tiles, Brasses,
Special Designing.

Office of

W. H. Houghton & Co.,

1214 F Street, N.W.

Washington, D.C., Dec. 20 1887

Prof Mac. Leod

Dr Sir:

In the letter we sent you as to the Painting
of Mrs. Slocomb, we
gave the address incom-
plete. It is No. 3
Dupont Circle.

Very truly yours
W. H. Houghton & Co.
per Enr.

No. 4205,

CORCORAN GALLERY OF ART FILES.

WRITER.

Brooks Isaac J
Residence Balt.

Date Dec. 29. 1881

Rec'd .. 30 .

Ack'g'd .. 30 .

Answered ..

SUBJECT.

For address of
Heidenbach

✓

4205

ISAAC BROOKS JR.
Attorney at Law and United States Commissioner,
11 Lexington Street,

Dec: 30/87
" 30/87

BALTIMORE,

Dec 29th 1887

Dear Doctor Bulley
Dr. J. W.

Excuse me for troubling you but I have
in about 1885 done some work for Mr. - if
you remember his address will you
kindly place it on the enclosed
Postage Paid card and put it on the
letter by for me, and if not
too much trouble will you send
me his address. - As he was recently
told me that he has done work for
you I hope that I may reach
him in this way, as I understand
he has moved his residence - By
doing this for me I will be greatly
obliged to you

Respectfully yours

Isaac Brooks Jr.
No 11 Lexington St Baltimore

No. 4206

CORCORAN GALLERY OF ART FILES.

WRITER.

Schulte Edward.

Residence Dusseldorf,

Date Dec. 21. 1887,

Rec'd

Ack'g'd

Answered

SUBJECT.

Ack & receipt of 16000 Marks
for the Oswald Achenbach.

Sends Photos of two pic-
tures by Andreas Achenbach,

✓

Eduard Schulte

Kunsthandlung. — Permanente Kunstaustellung,
 Düsseldorf Berlin 20.
 (Alleestraße 42). (Unter den Linden 4^a). Köln
 (Richartzstraße 16).

Düsseldorf Decr 21st 1857

Dr. James C. Welling
Washington.

Dear Sir

We have your favor
 of the 5th inst. and have also reca-
 ved the check of 16000 Marks in
 payment of the painting by Oswald
 Achenbach. Church Festival in
 Staples' Mr. Hyde Your secretary,
 did send us. We have already ack-
 nowledged receipt of the check to Mr.
 Hyde.

As for the two paintings by Andreas
 Achenbach we see that the trustees

of the Corcoran Gallery of Art
 do not decide to the two or either
 one of them. We do not know
 the reason of their declining, but
 as it is the desire of Prof. Andreas
 Achenbach, who is anxious to have
 an important painting of his in
 the Corcoran Gallery of Art, and the
 more, as it owns now such an
 excellent specimen of his younger
 brother's painting we feel obliged
 to make you another offer of
 two other paintings of his.
 We beg to enclose photographs
 of the two. The size in Centimeters
 we have marked on the back of the
 photographs. Both are first class
 works, worthy to represent the great
 artist in a public gallery as yours.
 The one is a Marine, pier of Ostend

with the light house, stormy sea, daylight. The other is a beautiful moonlight scene of Amsterdarn, part of the old ward of the city. You can even judge by the photographs, that both the pictures are interesting compositions and well executed.

We are ready to send you both the pictures for inspection and propose to send them without the frames as the weight of the heavy gilt frames makes the transport so expensive. The two pictures can go as companions and we think the German Gallery ought to have those good specimens of Andreas Achenbach. The very lowest price of each of the two is 4000 Dollars

Of course we can let you the refusal of the two pictures in case that they are not sold in the mean time. If possible, if you should like the pictures to be sent for inspection, you would oblige us by telegraphing us four words:

"Schulte Kunsthändlung
Düsseldorf. Send."

We prefer not to tell Prof Achenschack of the two paintings sent to you having been declined as we would spare him the disillusion and shall wait until we know what you think about acquiring another one or two of his pictures.

We need not say that considering his age, you ought not to wait long with the purchase of an Andreas Achenbach. We are dear Sir
Yours very respectfully Edward Schulte

4206

170



Andrew Achenbach

Scene of Amsterdam

(at moonlight)



100 x 150

4206

4206



Andrew Adenbach

The Pier of Orlando



105-158241

No. 4207

CORCORAN GALLERY OF ART FILES.

WRITER.

Carmer Geo. W.

Residence 116 - 5th Ave, New York

Date Dec. 27. 1887

Rec'd

Ack'g'd

Answered

SUBJECT.

Notices with regard
to the painting of "Christ
and the Adulteress" by
Otto Wolf.



4207

GALLERY AND STUDIO.

Two Important Works by Wolf and Piloty.

"Christ and the Adulteress" and the "Wise and Foolish Virgins"—Local Exhibitions.
The Academy—Anthony Comstock.

New York is well supplied with exhibitions where the attraction is a single picture. There are the "Christ on Calvary," "Elaine," "Pergamon," "The Wise and Foolish Virgins" and "Christ and the Adulteress," the last two being recent additions to the pictorial sights of the metropolis. "Christ and the Adulteress," on view at the Carmer gallery, on Fifth avenue, is a large canvas with pictures nearly or quite the size of life. Its painter is Otto Wolf, a young German, who has studied under the best French draftsmen and the most solid German painters, but who has developed a style as much his own as Munkacsy's. He at once suggests Munkacsy because of his subject and his sobriety of tone, but he has none of the Hun's brutality of method, and his color is quietly rich rather than soggy. It might be wished that he had more of Munkacsy's splendid vitality and impulse, and it would be to Munkacsy's advantage if he possessed a measure of Wolf's power of self control and innate refinement. The scene is apparently a court of justice—or court of injustice, as it often proved to be—and the woman, with robe fallen from her shoulders, is cowering on the floor before her accusers, while Christ stands before them with composed but sorrowful face and pronounces against them in the simple but biting sentence, "Let him who is without sin among you cast the first stone." The painter has even excelled Munkacsy in showing the low qualities that the Jewish faces can be made to exhibit, the hardness, bigotry, eagerness to inflict injury, but a face that might have risen in command before a martial people before it was saddened by centuries of persecution and narrowed by habits of avarice. Among the faces of the women are several of gentleness and beauty and the children, too, are without any of the hardness of countenance that their elders show. The composition is good and centers in the figures of Christ, the weeping woman and a rabbi, while the key is apparently so low that one does not realize for a time how much of color the picture has.

Piloty's "Wise and Foolish Virgins" is another big and important picture with a surprise in it,

Brooklyn Eagle

GENTLEMEN'S LIST.

Cook A	Laflin Dan'l	Schock Emil
Coleman J	Leit C	Scofiel Henry S
Coitingham John	Lee En	Shosnoscy James
Co e Tyler	Len iart H	Strom A
Conlon William	Lewis Thompson	Scully John
Clary Fran ⁻²	Leyacraft Jno	Schulz D
Corcoran Joseph	Levy A	Shuman Chas
Currie G E	Leggett J Howard	Starly Edw
Cry E S	Lenz Frank	Schumer Jacob
Dav tt J P	Li ngberg G W	Sullivan James
Dangrallio Vin	Linder Albert	Schlude Frank
Des Postes Percep	Lichenberg M	Talmage Hunt
Dewey Charles M	Lindsay Jas	Tauone Nicola
Devine John	Link Geo	Taylor J W
Dean W S	Lliss Elijah	Taylor A S
Decker W S	Louden Robt	Tradwell Mr
Feussing Chris	Leonhardt F P	Taylor A
Delancey Wm	Loughran Thos P	Twaddle John
Dennison Chas N	Loratt Wm	Taft E P
Decouseus Stan	Loobey Wm	Tren E G
Distelh Isdi Mr	Lynch W E	Tims A J
Donnelly Thomas	Lynch Dave	Thompson Chas H
Dondle Alex M	Lyles Henry	Thomson Severina
Drellinger Martin	Mark A H	Torensen C T
Donohue J	M invst Vict	Thomas A
Douglass Eugene	Manny P J	Thomas D
Dobbier Frank	Mathisen D	Thornstensen C H
Dood Chris	Maguire Jno H	Thomas Ned
Dugan Bart	Mason Geo S	Thornton T
Dunn John	Martin Wm H	Turpening J
Dulan Patrick	Malmberg & Co	Tuell J A
Dunn J F	Man ill Fran	Tuttle J
Duane S	Mayer Jos	Ullman Daniel
Elzenbect John J	Mauer Jno	Uperry Mr
Elfers Charles	Mack Henry	Urich Jacob
Endres John M-3	Martin R	Van Benschoten O
Epart Charles	Magwood G	-2
Erikson Alamont	Meger R N	Van Sicklen Mr
Karll T	Meier Gussi	Van Buskirk J M
Esterbrook Geo	Medell Geo	Vredenburgh J T
Evans T	Milner G C	Vail Reg E
Evans Thomas J	Mills W C	Walsh Thomas
Everet S P	Mollinan E C	Waite E P
Evans John	Moore Geo	Watson Robt
Farrar Emory	Morey Chas	Wahl F
Franz Vick	Morresy James	Walker John
Frank John	Me rnic James	Waring G
Feney J F	Morgan Geo W	Walters Geo
Fenn Frank	Modiebaum M	Wallace C
Feeely Bodger	Monk Elliott	Weir Jacob
Flett John A	Moushan Patk	Welcome Jos
Finegan John	Mulley Thos	Westerfield Cor
Fish Charles P	Murphy James	Wheeler E
Fitter Th	Murray Jno H	Weinsh Martin
Frederick Charles	Murray Garrett	Weild Ed
Fuels William	Mura Vincenzo	Welbenton John
Figueroedo B	McAulder Alex-2	Wilson G
Friet John	Canu J s	White Mr
Forner John	Chesney Geo	Widmer Andrew
Ficken John	Geown Jno	Whitman Geo H
Fricke John	Guire Patk	White Annie L
Foster J	Garry Patk	Whitcombe Jos
Ford Peter	Hugh James	Williams James
Fowler Horace	Kinney J W	Wright G E
Fordian Lud	Kinney Robt H	White Richard
Foster William J	Neill A M	Wine Edw M
Furey Patrick	Nelis Patk	Wickes Al
Fulford Mr	Quinsky Mr	Wiederer W
Fuerstenberg C H	Shane Patk	Whittier Samuel A
Garrets n & Co W	Vey Denis	Wiener J
Gater Mr	Norlander C O F	Williams Geo
Gray John	Neely Jno S	Wood Wilford
Graft Gussie	Nelson Henry	Worlock W W
Grace L A	Nee Owen	Wood David
Garcia Atanlf.	Nelson Mr	Yellott D P
Grassman Wm	Nilsson N	Yorke F
Gardiner M D, J M	Nilsson Robt	Young Mr
Gallagher Martin	Nichois C A	Zeitzer Wm
Gardiner C A	Norris Mr	Zweig Josef
Garity C	Nordqvist A L	

William Mourgh.

GENTLEMEN'S LIST.

Arend H	Grogan Mr	Papadorf A
Andrews Mr	Hantshan T T	Paget C
Abt J	Hunt J	Perry M F
Burken		

RELIGIOUS PICTURES.

Three Great Biblical Paintings Now On Exhibition in This City.

There is no dearth at present of large canvases illustrating Biblical history. The "Christ on Calvary," at the Tabernacle, in Twenty-third street, has already been mentioned in these columns. A large painting, by the late Karl Piloty, of Munich, of "The Five Wise and the Five Foolish Virgins," has just been placed on view at the Yandell Gallery, at Fifth avenue and Nineteenth street, and at G. W. Carmer's galleries, No. 176 Fifth avenue, there is a very ambitious picture, by Otto Wolf, also of Munich, entitled "Christ and the Adulteress," illustrating the most interesting incident in the earthly career of the Saviour.

It is almost impossible for one who visits these pictures to avoid a comparison between them, and it may appear strange that the unanimous verdict is in favor of the picture by the youngest and least known artist. But, upon careful consideration, it is not difficult to see that this arises from the fact that the Piloty picture, though charming in color and execution, is of the decorative sort, an altogether different class of art from that which produced the "Christ on Calvary," of Munkaczy, and the "Christ and the Adulteress," of Otto Wolf.

Munkaczy's picture, though excellent in composition and dramatic in action, presents the grand but terrible agony on the cross, a subject of the deepest interest to every Christian, but never an agreeable one.

"Christ and the Adulteress," on the other hand, pictures the Redeemer at a moment when divinity shone forth through his humanity in the most charming and impressive manner. The subject is, therefore, not only a dignified, but an agreeable one and its development under the skilful handling of the enthusiastic young artist has produced a picture well worth the most careful consideration.

The central group presents a grand old Pharisee, thoroughly self-satisfied and confident of his at last having found the occasion when he can compel the new leader of the people to either deny the Mosaic law, or, sustaining it, to lose his influence over the multitude. But the youthful Nazarene, small of stature and mild of mien, "lifteth himself up," and disarms the accusers of the alien woman by simply asking that he among them who is without sin shall cast the first stone. The conception of Christ is grand in its calm and simple dignity, and the concentration of interest upon the central group, the principal actors in the scene, is most skilfully accomplished.

On the right of the picture a group of men is seen coming down from the inner temple, their features distorted with indignation and bigotry. In strong contrast to them is the face of a lovely young girl, in their midst, who, while despising the sin still shows marked sympathy for the sinner. A woman on the left, with her little boy leaning upon her lap, also wears an expression of deep sympathy. This is also true of another face, that of a woman coming down the stairs at the left of the temple. All the other faces wear an expression of hatred and contempt, with the exception of that of Christ, which alone is calm, and judicial, and altogether different from the conventional type. On the left of the picture the light of day streams in through a partially drawn curtain over the heads and shoulders of the clamoring multitude, but is carefully subordinated to the lighting of the central group. The color is vigorous but not obtrusive, and the whole tone of the picture is excellent. There are a few minor faults (and what picture is without them?), but they are so trifling in comparison with its many excellences that they scarcely deserve consideration.

The picture has already been seen by many of the leading artists of the city, and they have all expressed the deepest interest in and greatest admiration for this early work of the gifted young German.

Wheatland and hosts of others of the belle and buds, besides quite a number of New Yorkers.

WEDDING OF ANOTHER BELLE.

On the evening of the same day another society wedding, calling forth many of the same guests, occurred at the house of General Francis Winthrop Palfrey, in Beacon street, at eight o'clock, when his eldest daughter, Miss Marian Palfrey, was married to Mr. E. Preble Motley, of Nahant. The ceremony, which was performed by the Rev. Phillips Brooks was very quiet, only the family and immediate friends being present, but a brilliant reception followed, to which 1,200 guests had been bidden. The great house was a blaze of light throughout the evening, and the lower part of it was most profusely ornamented with every choice variety of foliage and tropical plant and rare flower. The company which thronged the parlors and hall was a most representative one, as both the bride and groom are of the highest social position. The former, who is a distinguished looking girl, with brown hair and eyes and graceful carriage, wore a heavy white satin trimmed with rich old lace. Her veil was of tulle, and she carried a loose bunch of white roses. Mr. E. P. Whitney and Samuel Hammond, Jr., were the ushers. Many very elegant toilets were worn, noticeably those of Mrs. Palfrey, the stately mother of the bride; Mrs. Edward Motley, the mother of the groom, and Mrs. Thomas Motley, Jr. The venerable jurist, Mr. Sidney Bartlett, grandfather of the bride, was among the first to offer his congratulations. The young couple will spend their honeymoon on the Continent, returning soon after the holidays, when they will live with Mrs. Motley's parents, General and Mrs. Palfrey.

A NEW YORK BRIDEGROOM.

Wednesday night Trinity Church was brilliantly lighted and most elaborately decorated for the wedding of Miss Isabelle Sawyer, daughter of Mr. Joseph Sawyer, of Commonwealth avenue, president of the Burlington Woollen Company, and Mr. Lawrence W. Miller, of New York, and a Wall street broker. Rev. Phillips Brooks officiated. The chancel, which is spacious enough to admit of the finest floral effects, was filled with rare specimens of tropical plants while the font was brilliant with chrysanthemums in picturesque variety. A novel feature was the decoration of the first half dozen pews on either side of the main aisle, reserved for relatives, with roses and ferns. The ceremony took place at seven o'clock, when a large company had filled the church, including many guests from New York. As a reception was to follow, the ladies were in full evening dress, which added greatly to the brilliancy of the scene.

A BLONDE BRIDE.

The bride, who is a petite blonde and very pretty, entered the church with her father. She looked decidedly *spirituelle* in a white satin gown, full train and square cut corsage, trimmed with orange blossoms, and fastened with a diamond pin. A spray of

"CHRIST AND THE ADULTERESS."

THE LARGE CANVAS BY OTTO WOLF ABOUT TO
BE PLACED ON PUBLIC EXHIBITION.

New York is certainly getting its share of exhibitions of large canvases depicting scenes from the life of Christ.

The "Christ Before Pilate" of Munkacsy, which was a feature of the last art season, is now in the West, while its pendant, "Christ on Calvary," occupies its place in the Twenty-third Street Tabernacle, sacred to the memory of the late Salmi Morse's abortive attempt to produce a "Passion Play."

And now comes "Christ and the Adulteress," by Otto Wolf, a painter of the Munich school who has not been to Dusseldorf.

This canvas, which, though large, by no means approaches in size the huge creations of M. Munkacsy's brush and brain, was displayed at a "press view" in Mr. George W. Carmer's art galleries last night. It will be on invitation "private view" tomorrow afternoon and evening and on public exhibition from Monday next.

THE PICTURE'S HISTORY.

"Christ and the Adulteress" appeared at the Berlin "Jubilee" display last year, and was bought in Munich by Mr. Carmer. It is an interesting and vigorously painted though unequal canvas, filled with many figures, the far greater number of which are of well chosen Jewish types. The work is well composed, has a pleasing quality of tone, and is refined though not very brilliant in color.

The manner and coloring of Herr Wolf recall both Leibl, of Munich, and the late Markart, of Munich and Vienna. To those who are familiar with the works of Mr. Kirkpatrick, of Philadelphia, it may be said that much of the painting of the architecture of the Temple resembles them in its peculiar sugar candy quality. As the figures stand in the majority of cases in good relief, this effect is strikingly natural in the white and variegated marbles, and not disagreeably prominent in the dark woodwork of the seats.

PRINCIPAL FIGURES.

There is nobility in the handsome face of the Saviour, but his feet are much too large. The old chief priest is an admirable figure. The guilty woman kneeling at the Saviour's feet is well posed, but her very light hair is out of keeping, being of a color rarely seen except in Northern Europe. Her partly bare back in full light is beautifully painted and modelled. The face and pose of a vindictive old man glaring at her from a seat is capital; there are excellent types among the men and one woman on the right; the boy with a stone in his hand is strongly painted, and the crowd on the steps to the left is good in general, movement and individual gesture and expression.

Many of the faces, however, are too sketchy and lack modelling, and the perspective treatment of several of the figures is untrue. However, with all its faults—evidently due, partly, to the fact that the painter is yet young—the canvas shows fine qualities and is well worthy of examination.

4287
N.Y. Evening Journal
December 25/87

THE MORNING

FOUR FAMOUS GENIUSES.

The Great Artists, Munkacsy, Makart, Piloty and Wolf.

The Early Life of the Talented Quartet. Their Heroic Struggles and Well-Earned Triumphs.

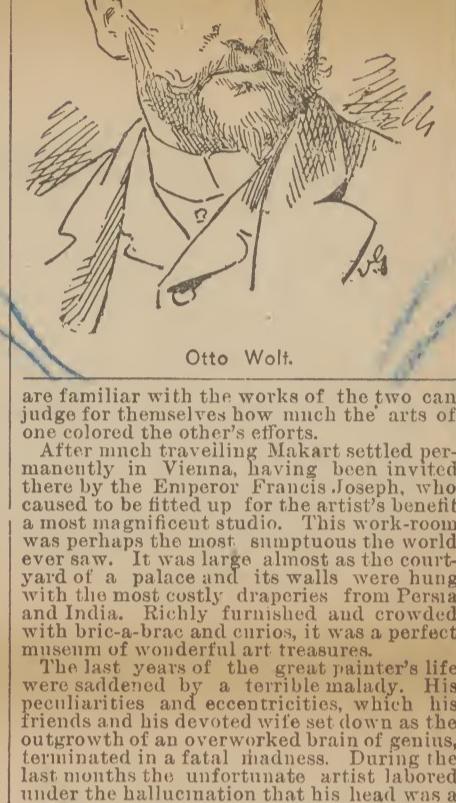
PERHAPS those Europeans who have such a poor opinion of the American taste for good art would reverse their judgment if they could see the crowds that daily throng the galleries where the six great paintings by Makart, Munkacsy, Piloty and Wolf are displayed. It must be more than a spirit of idle curiosity which prompts so many to visit these masterpieces of the Old World, for since the Metropolitan Museum gained that noble collection of the late Miss Wolfe, New Yorkers need not be ashamed that they have no gallery worthy of so great a city.

The success last year of the great illuminated picture, "Christ Before Pilate," was undoubtedly the reason why so many other notable works have been displayed for public view this Winter. While the managers of these exhibitions have decidedly other motives than posing as social missionaries in elevating the aesthetic taste of the people, the influence of these noble works can only have a good effect on the minds of the millions who view them.

It might not be out of place just here to take a look at the lives of the four men whose brushes have proved so potent in providing the highest form of pleasure and intellectual benefit to the people of New York this Winter. We class the four painters together because their works are now most prominently before us, and not because they occupy the same plane of artistic merit and individual importance.

To only a few who have sat in the darkened auditorium of the Twenty-third Street Tabernacle in the presence of Christ and his judges, or in the awed shadows of the Crucifixion, has come the thought of the inspired hand that made those half-comprehended scenes of divine history living truths. To others who are acquainted with the early life of Michael de Munkacsy, there arises another picture no less wrought with pain and misery as the great paintings that

and at the age of eighteen was a pupil of Rubens at the Vienna Academy. How different the influence would have been on his paintings in after life, had he remained there, no one can guess, but he had some quarrel with the authorities and left after a few months and returned home. Here he had the good fortune to attract the attention of a rich nobleman who sent him to Munich, where he studied with a relative, and then at the Academy under Piloty. To the influence and enthusiasm of this painter it has been said that he owed the entire methods of his composition. Those who



Otto Wolf.

are familiar with the works of the two can judge for themselves how much the arts of one colored the other's efforts.

After much travelling Makart settled permanently in Vienna, having been invited there by the Emperor Francis Joseph, who caused to be fitted up for the artist's benefit a most magnificent studio. This work-room was perhaps the most sumptuous the world ever saw. It was large almost as the courtyard of a palace and its walls were hung with the most costly draperies from Persia and India. Richly furnished and crowded with bric-a-brac and curios, it was a perfect museum of wonderful art treasures.

The last years of the great painter's life were saddened by a terrible malady. His peculiarities and eccentricities, which his friends and his devoted wife set down as the outgrowth of an overworked brain of genius, terminated in a fatal madness. During the last months the unfortunate artist labored under the hallucination that his head was a paint-box, and after much mental suffering he died in October of the year 1884.

His principal works are "Venice doing Homage to Catarina Carnavo," exhibited here during the Centennial Exposition; "Fellah Woman" in the Wolfe collection at the Museum of Art; "Entry of Charles V. into Antwerp," which received the medal of honor at the Paris Exhibition of '78, and is now in the Hamburg Museum; "The Five Senses" and "Diana's Hunt" now on exhibition in this city.

Otto Wolf.

Otto Wolf, who painted the large canvas of "Christ and the Adulteress," that has been the attraction of Carmer's gallery on Fifth avenue, has not had the hard struggle that is the usual lot of men of genius. His earlier efforts seem to have found approving judges, as his first painting, a small one, was purchased by the Queen of Saxony.

Attempting a more ambitious work, "A Scene from the War of the Peasants," it received from the judges of the Dresden Art Exhibition the only gold medal that was awarded to painters. This picture, which attracted widespread notice at the time, was placed afterward in the Berlin Gallery of Art, where it was noticed by the Emperor of Germany, who secured it for his own private collection.

Mr. Wolf studied after that with Bouguereau in Paris and was several times awarded with a first prize. "Christ and the Adulteress," his greatest work, created a profound impression in the Munich and Parisian art circles. At the Berlin Exposition the painting was accorded a prize and is now the property of the London Art Gallery.

Karl Von Piloty.

Karl Von Piloty, whose superb painting "The Wise and Foolish Virgins," has been enjoyed by thousands of visitors to the Yandell Gallery, on Nineteenth street, is of Munich origin. He did not have to suffer in his early years like Munkacsy or other strugglers in the field of art, having been born of well-to-do parents and enjoyed all the benefits that a good art education could confer. His father was a lithographer of note, and engaged at one time in reproducing in color the masterpieces of the renowned painters in the chief Munich Art Gallery. Young Piloty at an early age was introduced to the brilliant colorists, Rubens, Van Dyke and Velasquez, and particularly the works of the first-named master aroused his enthusiasm and admiration.

The death of his father compelled him to give up his studies for a while to take charge of the lithographic business, but he found time in his leisure to make choice copies from the old masters.

His intimacy with Karl Schorn, the principal historical painter of Munich, gave him a liking for historical subjects, and he was commissioned by the Duke Maximilian of Bavaria to execute a monumental history painting on "The Foundation of the Catholic League." Two years later he was made Professor of the Academy, and his influence on the Munich school of painting raised it above the changes of time. The rivalry which existed between him and the director of the Academy, Kaulbach, did not divert him from the high ideal he had raised for himself in art, though it served to keep him from following the other style.

For thirty years Piloty's influence was felt in the Munich Academy, and it was only last year that he died at the age of sixty, still at his work and while engaged in painting the figure of Alexander that was to complete the picture. "The Death of Alexander" Piloty's most important works were "The Death of Wallenstein" and "The Wise and Foolish Virgins." The last-named is the only important work that is not the property of some national gallery.

A CHRISTMAS BOX.

What time the holidays roll 'round,
The bad boy still in frocks,
Led by the ear, to his ma draws near,
And getteth his Christmas box.

Texas Siftings.

A Practical Christmas Present.

First Dude—"That Clara is just the most thoughtful girl in creation; you know she gave me a cane for a Christmas present!"

Second Dude—"Yes."

"Well, it's three times as thick as my old one and has a sharp prong on the end like an alpenstock."

"I never saw one like that."

"No, I suppose it's to stick in the ground and hold on to when the wind blows." Omaha World.

CHRISTMAS SLIPPERS.

The best kind of a Christmas slipper—slipper five-dollar bill in your needy neighbor's hand. Texas Siftings.

Clergymen's wives have barrels of slippers sent in as presents, and they would do well if they used some of them on their children. New Orleans Picayune.

If you intend giving your young man the material for a pair of feet-covers don't forget to slipper dollar with it to pay for making them up. Yonkers Statesman.

Don't try to hide your big feet under the sofa when you see your girl gazing at them intently. She may be estimating their size preparatory to working you a pair of slippers for Christmas. Danville Breeze.

Now, in working slippers neatly,
Girls prepare for Christmas Day;

By and by they'll work them fleetly,

In a more emphatic way.

Boston Budget.

Makart and His Masterpieces.

New York has certainly had its share this Winter of the great works of Hans Makart, a pupil of Piloty and one of the most famous apostles of the fleshy school. His works are of that light and picturesque quality which seems to appeal particularly to the American taste in art. "The Five Senses," now on exhibition on East Fourteenth street, and "Diana's Hunt," at the American Art Galleries, have proved potent attractions to draw the dollars from the pockets of the metropolitans.

Little or nothing is known of Makart's boyhood. He was born at Salzburg in 1840,

LE SHEET.

CHRISTMAS DAY CUSTOMS.

Festivities in the Olden Time—The Yule Log—Carols, Bell-Ringing and Boisterous Mirth.

Christmas Day in the primitive Church was observed as the Sabbath Day and like that was preceded by a vigil, from which arose our Christmas Eve.

At this time it was the custom of our ancestors (and one still practised in many parts of England) to turn night into day by lighting immense tapers made for the occasion and called Christmas candles, and the burning of the Yule-clog, Yule-log, or the Christmas-block, as it was variously termed. These illuminations, which have come to be expressions of festivity and victory, were doubtless first used as religious symbols, and were typical of Christ, the Light of all lights, who came into the world, as it was supposed, at this time. Making bright the whole house, and giving a tone of comfort and good cheer, it is not to be wondered at that the Christmas candles and Yule-blocks came to be regarded as harbingers of good fortune, and to form the nucleus about which associated a host of superstitions.

The Yule-blocks were great logs cut from large trees, which required the strength of several brawny hands and arms to roll them into the wide, open fireplace. This preliminary performance was not without its pleasures, if we may believe the olden song-makers.

Come bring, with a noise,
My merrie, merrie boys.
The Christmass log to the fire;
While my good dame she
Bids, ye all be free.
And drink to your heart's desiring,

wrote one, while another makes mention of

A mighty jug of sparkling cyder brought,
With brandy mixt, to elevate the guests.

The festivities were fairly begun when the enormous log was high on the fire and blazing; the singing of Christmas carols, the ringing of bells, eating and drinking, and dancing, entered largely into these merrymakings, which, in England, extended from Christmas Eve to Twelfth Day. Among other superstitions regarding the Christmas log is the one that brings special blessing when the new block is lighted with last year's brand; also one that apprehends serious family dissensions if the log throws out crackling sparks; and the one that believes cleanliness necessary to the kindling of a successful fire. The old rhyme in regard to this last one says:

Wash your hands, or else the fire
Will not tend to your desire.
Unwashed hands, ye matrons know,
Dead the fire, though ye blow.

Christmas-tide, as this season of merrymaking was termed in England, was observed with great splendor at the Court. Heralds and trumpeters fantastically dressed, with a Lord of Misrule to preside over them, were appointed, and, if we may credit many of the records of their doings, there was not only minstrelsy, mirth and dancing, but much that was boisterous and unseemly in their sports. One of the most serious offences that could be committed at this time was to be grave or wise. The sorrows of the bereaved were not allowed to cloud the universal joy.

THE MINISTER'S SLIPPERS.

For weeks they've been busy, have Susie and Fan
And Carrie and Nettie and May.
And the rooms of the bachelor clergyman
Are littered with slippers to-day.

He's a fortunate wight and we haven't a doubt
But obliged to the fair ones he feels.
For he needn't go round in a pair that are out
At the toes and run down at the heels.

As this is the season the poor to befriend,
A time to be kind to each other,
We suggest, with respect, that the bachelor send
A pair to some poor married brother.

Boston Courier.

JERSEY CITY JINGLES.

Weddings and Joyous Christmas Gatherings
Fill a Noteworthy Week.

Miss Rose Datz was married to Mr. George Kato at her parents' residence on Jersey avenue, Tuesday evening. The Rev. Dr. Hecht performed the ceremony. The bridesmaids were Misses Ethel and Lizzie Datz and the groomsman, Mr. William Meyer.

Miss Delia Van Zee was married to Mr. George Britton Wednesday evening at her residence on Lexington avenue. The Rev. Dr. Vaughan officiated. The pretty bride was attired in brown silk, and carried roses.

Miss Fannie Lawrence, of Elizabeth, was married the same evening to Mr. E. Stillman.

The tenth anniversary of the Jersey City Teachers' Association was celebrated last week at the Tabernacle. President George Lindsley made an address after which the Ricca Mandolin Quartet, Mrs. Baron Anderson, Miss Sarah Cowell, Miss Ella Earl and Mr. Victor Baier entertained the audience.

The Conversazione Club held a brilliant reception Tuesday at the residence of Misses Grace and Eva Houston on Varick street. Among the ladies present were Misses Vance, Rouse, Dawson, Frost and Kimball.

Mr. Charles Hoppenheimer, of the Heights, has just celebrated his birthday by a reception.

The Jersey City Social Society will hold a reception on Tuesday evening at the residence of Miss McAnerney, on Barrow street.

Misses A. and S. Flemming, of Grand street, will give a Christmas reception to their friends on Monday evening.

A reception was held at Crescent Hall by the "Stag" society Thursday evening. Messrs. Kelsey, Timson, Soper, Gardner and Henderson had charge. Among the belles present were Misses Kane, Horstman, Tilden, Smith, Sloan, Simmons, Hoffman and Schaefer.

The pupils of Hasbronk's Institute gave a Christmas entertainment on Friday.

The Covenant Band, of the Tabernacle, of which Mrs. J. L. Snedder is president, held a pleasing little reception Thursday.

The Misses Underwood, of Sipp avenue, will give a reception to their friends Friday evening.

The Young Ladies' Aid Society of Grace P. E. Church are rehearsing a play.

The music committee of St. Matthew's Sunday-school, which includes Mrs. William T. Hance and Miss Mamie Evans, have arranged a fine entertainment for Wednesday evening.

HOBOKEN HAPPENINGS.

Santa Claus Stirs Up Fun and Frolic—Some Notable Weddings.

The marriage of George Franke to Miss Ethel Ebers, of Brooklyn, took place last Wednesday evening.

Another wedding of the past week is that of George Pfaler to Miss A. Heinze. The ceremony took place at the German Lutheran Church, on Hudson street.

James Best, of this city, is engaged to Miss Ida Mumford.

Mme. Jurish gave her annual Christmas carnival last week. Some very pretty fancy dancing was done.

The German Club will dance the old year out and the new year in at their club-house on Hudson street.

On Wednesday evening the Harmonie Social and Dramatic Circle gave a pretty entertainment and dance at Turn Hall, on Park avenue.

The Ivanhoe Literary Society, composed of the high school graduates of the class of '85, will give a reception at Turn Hall Wednesday evening.

The public schools held their usual holiday exercises last week.

The Ladies Temperance Society and the young men of St. Mary's T. A. B. Society have united.

Hoboken Lodge F. and A. M. installed its officers on Thursday evening. A banquet followed at Naegle's Hotel.

The Euclid Social Club will hold its next monthly soiree at Odd Fellows' Hall on Wednesday evening.

Company A. Second Regiment, are making preparations on a grand scale for their coming exhibition drill and reception.

Miss Van Saggen was very pleasantly sur-

prised at her residence on Bloomfield street last week, on her birthday.

The Rev. Father Corrigan will entertain the Cosmos Club at the rectory Thursday evening.

The members of the Turn Verein gave a complimentary reception and dinner last Monday evening to the gentlemen who assisted them at their recent fair.

Mr. and Mrs. Dart, of Bloomfield street, celebrated the fifth anniversary of their wedding last week. At midnight a sumptuous meal was served.

School Trustee Anton Muller gave a grand reception at his residence on Monday evening in honor of his birthday.

The Enterpe Singing Society will give a sociable at Odd Fellows' Hall next Thursday evening.

A full dress New Year's reception will be given by the Everett Club at the residence of their president, George L. McDonald.

The social event of next week will be a grand calico necktie and apron surprise party, which will be held at Harmonia Hall.

A dolls' fair, similar to the one held last year, is among the probabilities for next week.

A parlor entertainment was given Thursday evening by the Byron Club.

Everybody and his cousin was at the masquerade sociable of the Merry Eight last Wednesday evening.

The advent of the new year will be appropriately celebrated by Mr. and Mrs. A. Hoffman and their friends at their residence on Willow avenue.

GOOD LUCK TO ALL STOCKINGS.

"Tis but a few short months ago
Since, like a cyclone's sudden blow,
There rang a mighty cry of woe
From hearts with bitterness aglow,
"Confusion to the stock kings!"

But now that cry is hushed, for here
The joyous Christmas time draws near;
Forgotten wrong, forgotten fear,
All cry as with one voice, "Good cheer,
Good luck to all the stockings."

Boston Budget

SWEET WEDDING BELLS.

Bridgeport Society in a Flutter Over Three Prominent Weddings.

Special to The Morning Journal.

BRIDGEPORT, Conn., December 24.—During the past week Hyacinth has lassoed three of Bridgeport's prettiest and most popular society ladies. Miss Kittie P. Meeker was the first victim and the lucky groom was Mr. Clarence N. Platt, of New Haven, who is at present a student in the Homeopathic Medical College in New York. The wedding occurred in the Trinity Church last Tuesday afternoon.

The church was completely filled with friends and invited guests. The bride wore a beautiful gown of white satin, trimmed with orange-blossoms. A solitaire diamond sparkled in her hair. Miss Meeker has long been popular in this city as an amateur actress and a soprano vocalist of rare ability. After the wedding supper the bride and groom left on the 9:30 train for an extensive tour South.

At the residence of Mrs. Frank Meeker, No. 146 East Main street, on December 20, Miss Hartie Meeker and Mr. Fred B. Wakeman were married. The house was richly decorated and numerous presents and many friends helped materially to make the occasion one of unalloyed happiness. The groom's present to the bride was a handsome pair of diamond earrings. After a short tour Mr. and Mrs. Wakeman will take up their residence in this city.

The marriage of Miss Marietta Conter to Esey Walker Dunning, of Detroit, stirred up society somewhat. The happy occurrence took place on the 21st at the residence of the bride's parents, No. 338 Fairfield avenue. The bride was attired in a handsome gown of white silk trimmed with moire antique and lace. The Rev. L. R. Streeter officiated. A large variety of presents were displayed, consisting of a solid-silver service, sealskin cloak, solitaire diamond earrings, a check for \$3,000 and numerous other quiet little keepsakes. The happy couple left for New York on the 9:06 for the East, and after a short tour will reside in Detroit.

CHRISTMAS GIFTS.

The dawn of Christmas draweth near,
Man's ease, indee, is surely hard;
To give a watch or ring, oh, dear!
And get perhaps a Christmas card.

Boston Budget

IN MRS. MACKAY'S MUSIC-ROOM.

Albani and Trebelli Sing a Duet on a Tiny Stage Lit by Fairy Lamps.

Mrs. Mackay's music-room in Buckingham Gate, with its panelled picture and golden-white ceiling, never looked more picturesquely than it did on Friday afternoon when Mme. Albani and Mme. Trebelli stood together on the tiny stage edged with flowering shrubs and fairy lamps to sing Gounod's new duet, says the London World. Mme. Albani wore the wonderful Brussels lace flounces which once belonged to Mme. Dietrichs, over matine silk, and Mme. Trebelli was in peacock blue. Mrs. Dutton Cook played with her well-known skill and taste, and Mrs. Bernard-Beere, exquisitely dressed in pale yellow, moved every one to tears with the "First Quarrel."

Every seat was occupied, and among the audience were the Lady Mayoress, Lady de Trafford, Eleanor Lady Westbury, Lady Fanny Fitzwygram, Lady Southampton, Mrs. Bancroft and Mrs. Mackay herself, who has no intention whatever of giving up her house in London. The whole of the guests were afterward entertained by Mrs. Mackay at tea.

Brandreth's Pills purify the Blood, stimulate the Liver, strengthen the Kidneys, regulate the Bowels. They were introduced in the United States in 1835. Since that time over fifty millions of boxes of Brandreth's Pills have been consumed.

This, together with thousands of convincing testimonials from all parts of the world, is positive evidence of their value.

Brandreth's Pills are purely vegetable, absolutely harmless, and safe to take at any time.

Sold in every drug and medicine store, either plain or sugar-coated.

RAT POISON.

"DRIES 'EM UP"

"DEATH TO RATS" is in paste form, guaranteed to kill all your house and premises of all Rabbits, Gophers, Squirrels, Rats, Mice, Ants, Croton Bugs, Roaches and Bed Bugs, positively leaving No Stench or Smell in your house after death. Try it! Over 800 people have used it during the last six months in this city.

Send by Express \$1 & 5 & 10 lb. pails.

Death to Rats Co., Room 30, Mercantile Exchange.

New York

TRADE MARK
NO STENCH
After Death.

picture was purchased by the London Art Gallery I must explain that the assertion is an error. That association made an offer for the picture while it was on exhibition in Berlin but the offer was refused. I may add that the offer was greater than the price asked of you and the artist afterwards regretted that he had not accepted it when the gallery, in the mean time purchased another painting and did not need this. At any rate I do not hesitate

GEORGE W. CARMER,
IMPORTER OF MODERN PAINTINGS.
176 FIFTH AVENUE.
NEW YORK.
(17 RUE DE HAUTEVILLE, PARIS.)

Dec. 27th, 1887.

J. N. Lead, Esq.,

Dear Sir:

Enclosed I send you a verbatim translation of the artistic career of Otto Böhl, as promised, together with a few clippings from the N. Y. papers, which, as you will readily see, are most culled as approvals. They are all the honest convictions of the writers detailed as experts by their respective journals. As to my claim that the

to say that this is the best religious historical
painting in this country, and, if comparisons
were not mischievous, I know a committee of artists
would so decide.

I am

Very sincerely yours
J.W. Carmichael

In a letter received from Otto Wolf on the 15th of December, 1887, he says:-

"My first painting, a small one, was purchased by the Queen of Saxony. Then came my first historical painting of consequence 'A Scene from the War of the Peasants', and I was accorded at the Dresden art exhibition the only gold medal awarded to art painters. The canvas was next placed in the Berlin gallery of art, from which the Emperor of Germany secured it for his private gallery. I next continued my studies in Paris in the atelier of M. Bonnard, where I several times was awarded the first prize. Later on I finished the great painting 'Christ and the Adulteress' which created a profound impression in Munich, and in the Berlin exposition was accorded a prize."

No. 4208,

CORCORAN GALLERY OF ART FILES.

WRITER.

Steinmetz B. H.

Residence

Date Dec 28, 29. 1883)

Rec'd

Ack'g'd

Answered

SUBJECT.

For Photographs

✓

4208

Memorandum.

Dec 29⁽⁸⁾

From

B. H. STINEMETZ & SON.

Hats, Furs and Umbrellas.

1237 Penn'a Avenue.

Washington, D. C., Dec 28 1887

To Dr. F. P. Barbasin
Corcoran Art Gallery

Dear Sir.

I met in my some days ago Mr Boughton of Albany (being in the same business) he informed me that he is the brother of the Artist who painted the "Heir Apparent" and having seen copies of small size of the painting, Mr Boughton desires that I procure a copy for him. If you have what he desires and will send the ^{two} ~~same~~ copies to me, with the bill I will be thankful for the same. Res. B. Stinemetz

Memorandum.

4208

Dec 31/87

From

B. H. STINEMETZ & SON.

Hats, Furs and Umbrellas.

1237 Penn'a Avenue.

Washington, D. C., Dec 29 1887

To F. J. Barbarin

Cranan Gallery of Art

Dear Sir I thank you for the two photographs of
the painting, and will be pleased if you will
do me the kindness to direct a copy of
Mr J. Ruszits 73 Mercer Street my city
for which find enclosed 75¢ postage
Ruszits Mercer Street?

Very respectfull
Please and paid with it. B. H. Stinemetz

No. 4209

CORCORAN GALLERY OF ART FILES.

WRITER.

Baily & W
Residence Phila

Date Dec 6. 1887,

Rec'd Dec 28 "

Ack'g'd Dec 29 "

Answered

SUBJECT.

Order for the picture
of Herzog.



Reed Dec 28,

930 New York Ave.

Washington, D. C.

Dec. 27th., 1887.

Dear Sir,

I called this eve -
ning at No. 1223 13th. St.,
but found that you had
moved.

I saw my father in Phila -
delphia yesterday and he
asked me to call and
see you and to say to you
that he will sell the picture
by Herzog to the Corcoran
Gallery for \$600 and will

pay the expense of sending
it to Philadelphia and
returning it to the Gallery,
having it retouched by
Mr. Herzog in Phila.
The part to be retouched
is the greenish appearance
of the clouds in the corner
at the left of the painting.
The price of the picture
asked by the artist twenty
years ago in Düsseldorf
was about eight hundred
dollars in gold.

Please have the kindness to
write to Mr. E. W. Bailey,
2115 Spruce St. Philada.
and let him know your

decision.

This respectfully,

B. N. Bailey.

Mr. Wm. MacLean,
Curator.

4209

Phil Dec 26 / 87.

*Recd Dec 28
29*

2115 SPRUCE STREET

W Macdonald Esq
Curator
of Sci

My Son, Mr.
P N Bailey, has sent me
your letter concerning the
Hanging Pictures. Please have
it carefully packed with
original cases (if not de-
stroyed) and send to the
McClos Co. Chouteau St
west of Broad, Philadelphia,
any son will see you
probably before packing —
send by express with C.O.D
for expenses.

Faithfully yours

E. W. Bailey

No. 4210

CORCORAN GALLERY OF ART FILES.

WRITER.

Harrison Mattie Jr.

Residence Greenfield Hill, Conn.

Date Dec. 29. 1887

Rec'd

Ack'g'd

Jany 5. 1888

Answered

SUBJECT.

Landscape for sale.

✓

John J. Thompson,
Dec 29, 87.

4210
Art Gallery Dec 4
Springfield, Hill Connecticut
Dec 29th 1887

Mr W M Corcoran

Dear Sir

I have a fine
painting to propose, and
learning from the daily papers
that you are constantly adding
to the collection in your
Art Gallery, I am induced
to ask if you will not
consider my picture for the
same place.

It is a very pleasing
picture, and is much
admired by all who have

Rep'd to you
Jan 3rd 88

seen it. - A few years ago.
we exhibited it at the
Century Club - N.Y. and it
attracted much attention
there. Artists have valued
it at from 3000 to 5000
and say there is a whole
year's work upon it, - as
the picture is not signed.
The artist's name is un-
known to us. I enclose
a brief description of it.

Should you think favorably
enough of it to have some
one look at it. It can be
seen at No 28 W. 23rd
Street. New York City
Office of H G Garrison

Necessity is the only inducement
for parting with it, and
I should be glad to have
an offer for it
Very respectfully
Yours
H. G. Garrison

It is in perfect condition
and it suggests Farthes
'English Merry Making in the
Olden time' also Wilkie's
'Village Paston'

Description of Picture

Size of Canvas 42 x 68. It
is handsomely framed in
gilt with shelter back.

The scene is English land-
scape with 42 distinct
figures and represents
a Merry Making about
the time of George II

At the left of Canvas is
a grand oak tree whose
spreading branches reach
across the picture, at the
foot stand three musicians
playing for a party of

Peasants who are joyously engaged in a country dance. On the right is a quaint Inn with a swinging sign, bearing the name of the "Royal Oak" in, and about it, are grouped many people - a few soldiers & others wearing the King's colors upon their hats. At a table are seated, a ground, a soldier, & the family Iquire each enjoying the good cheer before them, in a distinctive manner.

In the fore-ground, and

nearly in centre of the picture stands a few peddler showing his wares to a group of curious & interested women & children the expression upon their faces is admirable. A few children are carelessly playing in the foreground. Upon a rude bench or table is a jug of beer, and some beef & bread, refreshment for the musicians & poorer people. The landscape is very pleasing & the coloring rich. & the grouping & painting excellent.